

FRETMASTER



# Django Reinhardt

KNOW THE MAN, PLAY THE MUSIC



Dave Gelly & Rod Fogg



**THE MUSIC OF DJANGO REINHARDT** is as important today as it has ever been. Blending jazz and Gipsy influences, his exuberant solos and incisive rhythm playing have fascinated – and tantalised – guitarists for half a century.

In this book, leading jazz writer Dave Gelly considers Django's life and recordings and explains exactly why he sounded the way he did. Meanwhile, guitarist and teacher Rod Fogg shows you how you can achieve that sound yourself, with the help of detailed transcriptions of six of Django's most celebrated and exciting numbers.

**Plus:**

- CD with all six numbers accurately recorded from the transcriptions for you to follow.
- The low-down on Django's favourite guitars.
- Recommendations for listening and reading.

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\$24.95/£16.95 ISBN 0-879308-37-0



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# Django Reinhardt

## THE MUSIC



## Django's guitar

It is rare in the guitar world for a player to be linked throughout his career with just one company, let alone just one type of guitar. Yet, by a series of coincidences, a classical guitarist and luthier with little knowledge of the jazz world was to design a guitar that gradually evolved to become the only guitar Django Reinhardt was ever to endorse. The vast majority of his recordings and concerts were performed on this one model, and by association it has become the first choice for guitarists around the world seeking that elusive Gipsy-jazz authenticity.

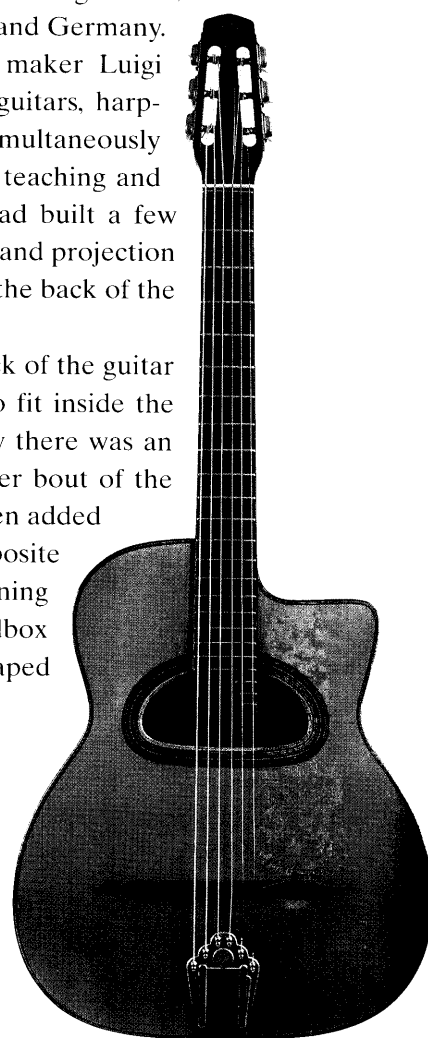
### MARIO MACCAFERRI

In 1930 Mario Maccaferri was well known across Europe as a classical guitarist, having given recitals in his native Italy and in France, Switzerland and Germany. As a young man he had been apprenticed to the instrument maker Luigi Mozzani in his hometown of Cento. He had learned to make guitars, harp-guitars, mandolins, violins and other stringed instruments, while simultaneously studying the guitar. He had been living in London for two years, teaching and giving the occasional concert or touring. In his spare time he had built a few prototypes of experimental guitars, intended to improve the range and projection of the instrument, no doubt spurred on by the need to be heard at the back of the larger concert halls.

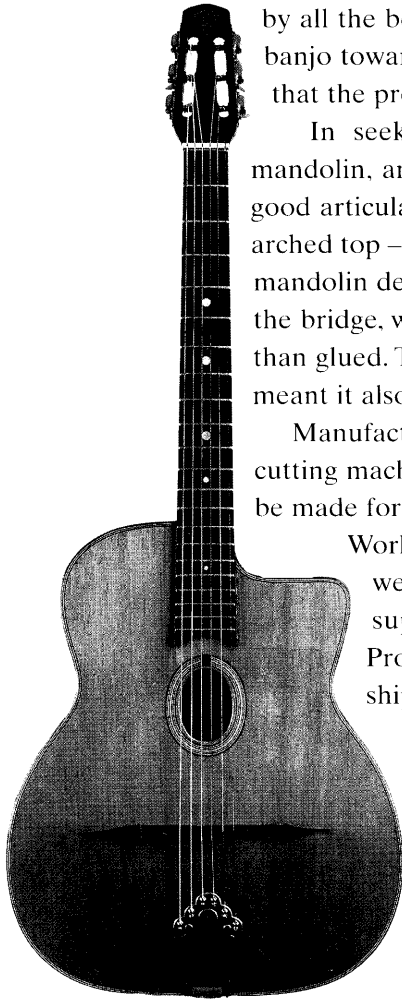
He believed that contact between the player's body and the back of the guitar robbed the guitar of its tone, and devised a two part structure to fit inside the guitar and resonate unhindered by contact with the player. Firstly there was an inner box that fitted closely inside the back and sides of the lower bout of the guitar, with an opening where it faced the soundhole. There was then added a 'reflector' that curved from the back of the guitar towards the opposite side of the soundhole, so that sound emerging through the box opening would be reflected out through the soundhole. This internal soundbox and reflector are the reason for the characteristic large D-shaped soundhole on the original Maccaferri design.

### THE SELMER MACCAFERRI

In 1931, Maccaferri, an astute businessman as well as a musician and inventor, showed his plans to Ben Davis, the manager of the Selmer shop in London. He in turn suggested a meeting with Henri Selmer in Paris to discuss setting up a workshop at the Selmer factory to manufacture guitars under Maccaferri's direction. As a classical player, the designer's main interest was in gut-stringed guitars, but Davis was keen to compete with his business rivals who were importing steel-stringed Epiphones, Gibsons and Martins from the USA. As he ran a shop frequented



The Maccaferri-designed Selmer Orchestre guitar of 1932, also known as the Jazz.



Selmer's Modèle Jazz of 1936, created  
after the departure of Maccaferri

by all the best jazz players in England he was also aware of the shift away from banjo towards guitar in jazz groups. Seeing a business opportunity, he requested that the product line be expanded to include steel-stringed instruments.

In seeking inspiration for this additional guitar, Mario turned to the mandolin, an instrument he knew to be loud relative to its size and capable of good articulation and response. He took some elements of guitar design – eg, an arched top – and combined them with the bent down shape that was traditional in mandolin design, where the top angles toward the back of the instrument behind the bridge, which is held in place by the downward pressure of the strings, rather than glued. The soundbox and reflector were part of this guitar design too, which meant it also had the D-shaped soundhole.

Manufacturing guitars in the 1930s was a semi-industrial process. Lathes and cutting machines were used to prepare wood and metal parts, and dies needed to be made for stamping out parts such as the bent metal tailpiece and tuner covers.

Workers at Selmer, world leaders in brass and woodwind instruments, were experienced in both metalwork and woodwork and Maccaferri had supervised production in Mozzani's workshop as a young man. Production quickly gathered pace during 1931 and the first guitars were shipped in 1932, almost all going to London.

The level of commitment from the Selmer Company to its new role of guitar maker is shown by the inclusion of no fewer than five models in the catalogue in that first year.

## THE GUITARS

The guitars fall neatly into two types. There were the classical models, intended for gut strings, which were called Concert, Espagnol and Classique. Then there were two steel string models: the Orchestre (later known as the Jazz) and the Hawaiian. All were marked inside 'Henri Selmer, Paris', initially by means of a bakelite plate; later a label was glued to the inside of the guitar showing the

model name and serial number. The Selmer logo was also engraved on the face of the headstock along with one of Maccaferri's various patent numbers.

### The Concert

The Concert model closely resembled the more famous Orchestre or Jazz model, and was probably the design closest to Maccaferri's personal idea of guitar heaven. The body was larger than usual for a classical guitar and of a shape entirely the designer's own, partly to give a greater volume but also to make room for the inner soundbox. It had a deep cutaway to the 15th fret, a feature that is not universally accepted on classical guitars even today. The heel was flat where the neck joins the body, rather than pointed as normal. There were 12 frets to the body on the wide flat ebony fingerboard, with 24 frets under the high E string accommodated by an extension over the large D soundhole.

The head, neck and heel were made from three pieces of walnut and glued together with the head and neck strengthened by a curved tongue-like tenon joint under the fingerboard. The wider than usual glued-down classical style bridge was made of ebony and had a two-part saddle to improve intonation. The internal 'fan' strutting of this guitar was similar to the normal practice for classical guitars, and the European spruce top was flat, without the arch of the jazz model. There was a distinctive trapezoid headstock with an ebony veneer and a zero fret, the latter being common to all the guitars in the range.

### **The Espagnol**

This guitar had a more conventional appearance, without the large D soundhole or cutaway, and had a conventional classical headstock. In other respects it retained the other essential features of the Concert. The soundbox was modified to allow for the smaller round soundhole.

### **The Classique**

Maccaferri or Selmer seems to have decided that a conventional guitar was essential to complete the range, and this guitar had none of the innovation of the others. It was a standard classical instrument in every respect.

### **The Orchestre**

This was the instrument that came to be known as the Jazz model. It was the same shape and size as the Concert though it could be ordered without a cutaway. There were 24 frets on the same fingerboard extension and the same flat heel. It also had the internal soundbox, D soundhole and three-piece neck. Four lateral struts replaced the fan bracing of the 'classical' Concert model and a central strut was added to strengthen the glue joint where the two halves of the top met.

The arch in the spruce top was obtained by curving the struts and then gluing the top to fit; the guitar was not an 'arch-top' in the sense of being carved like a typical 1930s arch-top guitar. The top was bent down behind the bridge, mandolin style, and the back and sides were usually made from a three-ply combination of mahogany on the inside and rosewood on the outside. The centre laminate was usually poplar, laid with its grain at a right angle to the outer woods. Maccaferri had discovered that correctly made plywood can be both strong and light, although today it is often wrongly associated only with cheap guitars.

The strings were attached to the mandolin-style tailpiece screwed to the bottom of the guitar, which could take either loop or ball end strings. The bridge was not glued but held in place by the downward pressure of the strings and had wooden extensions either side, which were glued in place and helped with location as well as being decorative. The slotted headstock of the Concert model, with its trapezoid shape, was still present but the tuner spindles were made of steel to take the steel strings. Maccaferri's innovative tuners were encased in a screwed down box, protecting them and ensuring a tight fit, and the teeth of the cogs were cut at an angle so that more were in contact with the gear. The

mechanism was lubricated permanently at the point of manufacture; these features have since become standard on modern manufacturers' tuners.

### **The Hawaiian**

A modified version of the Orchestre model was made to satisfy the demand for guitars that could be played flat on the lap with a steel bar. Hawaiian music was very popular in the USA, and had also caught on in France and Britain. The soundbox was retained, but the cutaway was removed as unnecessary. The strings are held off the fingerboard by a high nut, the frets serving only as markers. A seven-string version was offered, but it is essentially the same as the six-string with a larger nut to take the extra string and four tuners on the top side of the headstock.

### **New Models**

In the following year some new models were added to the range, including a harp guitar with three extra strings (Maccaferri was a devotee), a four-string tenor guitar, the four-string tenor 'Grand-Modèle' and the Eddie Freeman guitar, which attempted to modify the tuning of a tenor banjo to obtain the sonority of a guitar. The latter guitar is noteworthy only in that it specifically excluded the soundbox as inefficient.

## **SUCCESS AND FAILURE**

It is fair to say that the range as a whole was not a success. Players did not take to the inner soundbox, which seemed to choke the dynamics of the classical models and contributed little to the steel string models. It did give the classical guitars a very even response throughout their range, but considering the additional time and expense it caused during manufacture its inclusion in the design could hardly be justified. No more than a few dozen of most of the models were made, the exception being the Orchestre model, with up to 200 being shipped to England in the first years, where they were cautiously adopted by some prominent players. The Eddie Freeman was made in some numbers, though any surviving examples tend to have been converted to 6-string use.

If sales were slow in England, however, they began to pick up in France, not least because a certain guitar playing sensation, Django Reinhardt, had discovered the guitar and been widely photographed playing it. As the Quintette du Hot Club de France became more and more famous, so did the Selmer guitars with which it was associated. 1934 was the year the Quintette made its recording breakthrough, but by then Maccaferri had severed all connection with the Selmer Company and with the guitar that he had designed.

## **SELMER WITHOUT MACCAFERRI**

During the course of 1933, a dispute developed between Maccaferri and Henri Selmer. Its full details can only be guessed at, but the designer was unhappy with certain clauses in his contract, and Selmer may have been unhappy with the guitarist's interest in other aspects of his business. (Maccaferri later founded a highly successful woodwind reed-making business in America, competing directly with Selmer.) Production was well

established in the guitar workshop and could continue without the designer's presence, but there were some immediate problems, not least that Maccaferri had taken out patents on his soundbox design and it could no longer be used without his permission. The result was that during the years 1934 to 1936 the exact appearance of the Selmer guitar varied widely. D-holes, round holes and small oval holes, classical and trapezoid headstocks, cutaway and non-cutaway bodies, and 12- and 14-fret necks all appeared on these guitars in random order. Output fell steeply and gut-stringed models were discontinued.

### **The new Modèle Jazz**

During the course of 1936 a standard guitar was gradually developed which was to remain in production, apart from a few years during the war, until 1952. The D-hole was gone for good, as was the soundbox and the 12-fret neck join. Players had come to expect a 14-fret neck, which together with the cutaway gave excellent high fret access. The original shape tailpiece, bridge and headstock were kept, but a small oval soundhole replaced the now unnecessary D-hole. The fingerboard extension was discontinued and 21 frets were fixed to the board, which ended curved round the oval soundhole. The same woods were used as before, although there are occasional minor variations particularly during wartime.

Django had publicised the Orchestre model and continued to be photographed with the new Jazz model. Over the years he was to own and play many Selmers, as in exchange for his support he was encouraged to visit the Selmer shop and equip himself and his musicians as he wished. Guitars were often subsequently given away to friends, family and colleagues. However he eventually settled on one particular instrument, number 503, made in 1940, and kept it until his death in 1953. In 1964 Django's wife Naguine donated this guitar to the Cité de la Musique, Paris, where it can still be seen.

In 1939, hoping to exploit Django's growing success and association with the Jazz model, Selmer began to inscribe 'Modèle Django Reinhardt' on the face of the headstock between the string slots. This was mostly in flowing script, but some, including Django's own No 503, just have 'Django Reinhardt' in capitals. These guitars are in every other respect standard Jazz models, however, and the practice was discontinued within a year. The only other variation on the now established Jazz model was when a maple neck with a flat, rather than slotted, headstock was fitted to a run of about 20 guitars during the years 1941 to 1942. These guitars also had maple bodies and may well be the result of shortages of the usual materials due to the war. Some guitars made near to the end of production can be found with rosewood necks.

### **THE DEMAND FOR COPIES**

By 1952, guitar production was a minute and irrelevant part of the activity of the Selmer company and the decision was taken to shut down production. The entire contents of the guitar workshop were sold to the Paris-based luthier Jean Beuscher. Many unfinished or damaged guitars were completed or repaired in his workshop, and many parts were sold to other makers to be used on copies. In fact, the Selmer copy industry was already well



under way in France, with many independent builders, often of Italian extraction, offering Selmer-inspired instruments often at more affordable prices. Busato and Di Mauro were among the most prolific imitators, though their instruments are rarely exact copies and tend instead to have Selmer-like features such as the abrupt cutaway and the oval soundhole.

In the early 1970s, the English publisher and instrument importer Maurice Summerfield arranged for around 1,300 Selmer copies to be made in Japan for the UK market and sold under the CSL brand. These were good quality instruments and have since become valued by guitarists. All had 12-fret necks but both D and oval soundholes were featured. In 1979 he instigated a further run of about 400 D-hole guitars under the Ibanez brand, this time with Maccaferri's approval and signature on each one, until Maccaferri became unhappy with the quality of the product and refused to sign any more labels. Japan's Saga company was next in line, with a series more closely based on the Selmer tradition, including both 12-fret D-hole and 14-fret oval hole guitars. Thanks to the spread of Django's music around the world and to his many followers there are now countless makers producing copies of varying levels of accuracy.

## THE SELMER LEGACY

The Selmer company made guitars for just 20 years and probably produced fewer than 1000 instruments in that time, mostly steel-string guitars of a type not really intended by the original designer. That they were innovative is beyond dispute, and though many of the features that go together to make a Selmer can be found individually on other guitars it is the combination of headstock, tuners, body shape, woods and construction methods that makes them unique both in appearance and sound quality.

Most guitar builders would not set out to create an instrument with the qualities of the Selmer Maccaferri. The bass is powerful without being boomy, the treble can be incisive or sweet, depending how the guitar is played. The deep cutaway and fast shallow neck cry out for a virtuoso to exploit the entire fingerboard, but in the wrong hands its immediacy of attack and responsiveness can sound dry and brittle. A strong vibrato is required to preserve its sustain, though its saving grace is its ability to project: since the only way for Django to amplify his guitar in the early 1930s was to play into a microphone he seems to have appreciated this quality more than any other.

The Selmer captures the spirit of the age in which it was invented, and has become a design icon in much the same way as the Fender Stratocaster or Gibson Les Paul. One photo on a CD cover conjures up the era of swing, of Gipsy jazz, of 1930s Paris and London, when guitarists were emerging from the rhythm section to play single note and chord solos at the front of the band. The Selmer Maccaferri grew out of the same need for loudness that, across the Atlantic, had created the Martin Dreadnought and the Dobro Resonator; guitars which have also found their 'niche' (in bluegrass and blues) because of qualities that in other fields would be viewed as faults. Mario Maccaferri never met Django, and Django was a phenomenon on any guitar, but it is fortunate for us all that the Selmer came along at exactly the right time for Django to explore his creativity to its limits, and in doing so to create and popularise an entire genre of music.

## Play like Django

**ANYONE LISTENING TO DJANGO REINHARDT** play on the classic Hot Club recordings can probably tell he was one of the most remarkable guitarists there has ever been. Even a casual look through the transcriptions in this book will confirm the extent of his mastery of both the guitar and the improvisation that is essential to the Gypsy jazz style. Is it possible to play like him? The fact that it is not going to be easy does not discourage thousands of people around the world from enjoying the attempt. With some guidance, based on careful analysis of what Django actually does, it is possible to play some great, and stylistically appropriate music.

### THE SOUND

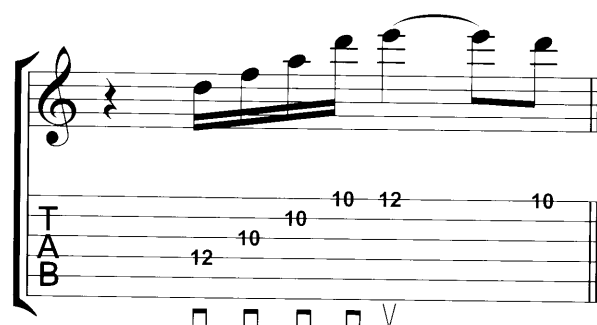
A steel stringed acoustic guitar is ideal, and though it does not have to be a Selmer-style guitar it does need to be suitable for plectrum playing. A fairly high action is preferable, for a clean buzz-free sound and lots of dynamic range, though the strings don't need to be particularly heavy. Django used 'Argentines' which are relatively light and have a soft silver-plated copper wrap on a steel core, lending them a responsive but mellow quality. Use a stiff pick and get used to playing nearer the bridge than normal for an incisive tone, moving nearer the neck for the warmer tones needed for ballads and those expressive moments. Ideally you should keep your whole picking hand off the guitar, moving freely from the whole wrist and arm rather than resting the fingers on the guitar top. You should also aim to pick virtually every note, as Django uses relatively few hammer-ons and pull-offs (or slurs, as they will be called from now on). For the left hand, apart from strength, speed, agility and co-ordination, an intense vibrato would be useful. Concentrate on 'wiggling' the string from side to side very rhythmically to develop this.

### DJANGO'S TRICKS

Mastering a few of the following will make your playing more authentic; they also come in handy if you run out of melodic inspiration.

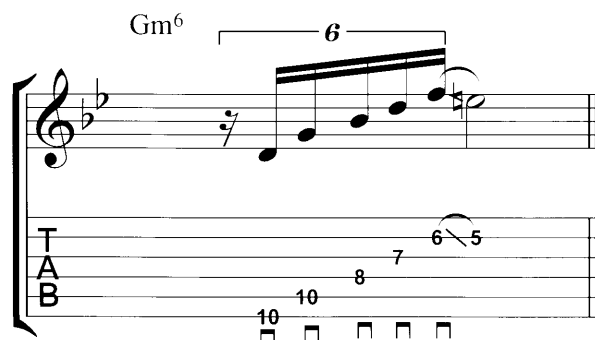
#### Rakes and sweeps

Here's a simple sweep from 'Minor Swing', bar 36:



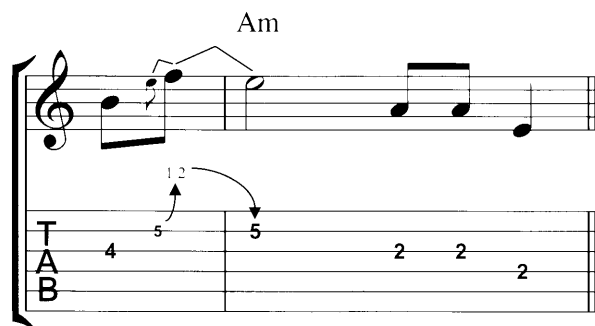
Hold the first 4 notes down and play them with one downstroke across four strings, then add the last note with an upstroke.

This one from 'Bouncin' Around' is less easy, though again you need to start with the fingers down on the E and A strings before making a quick jump to the D, G, and B strings and sliding down one fret to arrive on E. Use one downstroke across all five strings. Good luck!

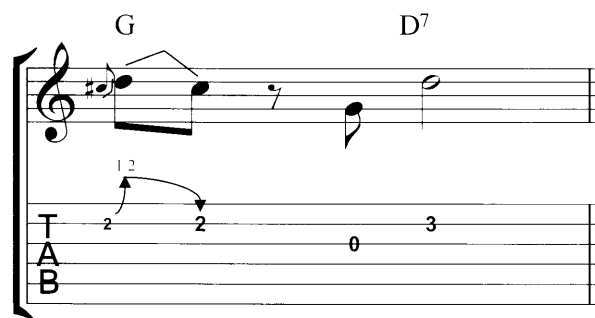


### Bends

Most of Django's bends are of one semitone. In 'Minor Swing' (bar 73) the 5th of A minor is bent up to the flattened 6th and released:



The sharp 4th is often bent up to the 5th, as in 'Sweet Chorus', bar 12:





In 'Minor Swing', bar 59, the minor 3rd of D minor is bent up to the major 3rd, F#:

Dm

You will find many other examples in the following pages.

### Octaves

Django plays octaves in two ways, with either a one-string gap or a two-string gap, with the middle strings muted with the left hand. Both are illustrated here:

'Djangology' bars 53-57

A<sup>b</sup> E<sup>b</sup>7 A<sup>b</sup> A

'Minor Swing' bars 77-78

E<sup>7</sup> Am

Octaves are a powerful sound; use downstrokes for the downbeats in the first version, and alternate down and up strokes in the second.

### Glissandi

You can slide along the frets to a new note in either upward or downward directions, and you can pick the note again when you arrive or not. Django's playing is full of subtle and expressive glissandi of all types; here is an excerpt from 'Djangology' (bars 42-44) that demonstrates just a few.

C<sup>6</sup> D<sup>7</sup> G<sup>6</sup>  
 (Straight 8s) 3  
 T 13 8 8 12 8 7 8 7 8 10 10 7 7 7 10 10  
 A  
 B  
 (Straight 8s)

### Tremolando or tremolo picking

Essentially this technique is the creation of a sustained sound by means of very fast alternate picking. Django uses this on chords, particularly when accompanying Grappelli's solos, such as in 'Sweet Chorus', bars 48-49:

D<sup>7+</sup> D<sup>9+</sup>  
 (Tremolo picking)  
 T 11 11 11 12 11 11 11 10 10 10 10  
 A  
 B

## Tremolo glissando

As well as the regular glissandi mentioned above, Django sometimes applies tremolando picking as he slides, creating a romantic mandolin-like 'sostenuto'. This can be heard in this example also taken from 'Sweet Chorus', bars 16-18:

## Fast chromatics

Django uses just one finger when playing fast chromatic scales, co-ordinating tremolo picking (as above) with the glissando-like movement over the frets. Here's a particularly impressive example from 'Bouncin' Around':

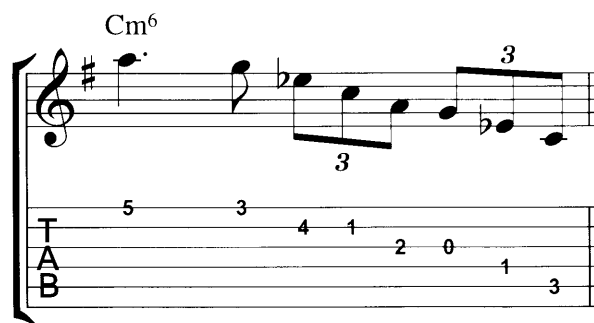


**HARMONY/MELODY**

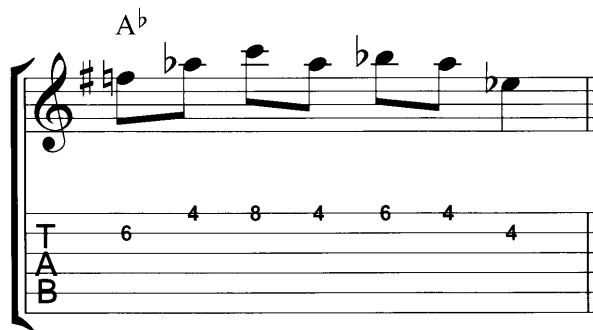
All the above are in the end just tricks, however, and without a good understanding of the melodic possibilities of the chords of a song you're going to be left without any true substance to your improvisation. Here's an analysis of Django's playing from a harmony viewpoint.

**Arpeggios**

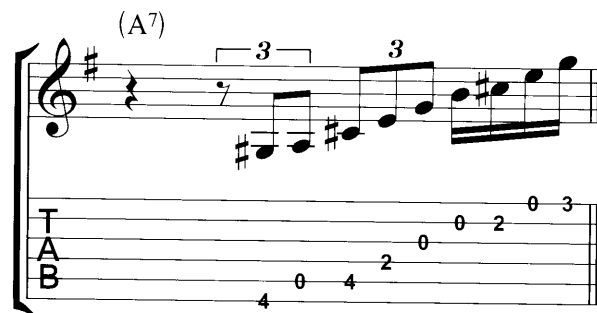
Generally speaking Django does not use scales at all. The odd melodic passage may refer to a scale but his runs are based on arpeggios. (An arpeggio is a chord played one note at a time.) If the chord is minor, use the minor 6th arpeggio and emphasise the 6th. This example is from 'Djangology', bar 19:



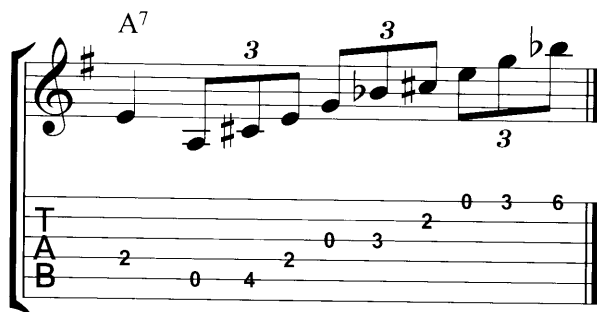
If the chord is major, use the major 6th arpeggio, emphasise the 6th and add the 9th occasionally too ('Djangology', bar 111):



If the chord is a 7th, Django sometimes uses a 9th chord arpeggio as in this example, also from 'Djangology', bar 30:



Frequently on a 7th chord Django builds a diminished 7th arpeggio on the 3rd, 5th, or 7th of the chord and uses that, as in this extract from 'Djangology', bar 18:



Note that Django often plays arpeggios with some open strings.

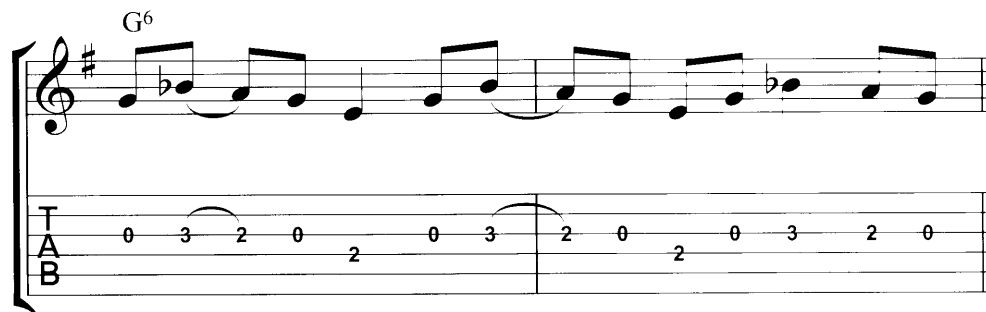
In a minor key, with songs such as 'Minor Swing' and 'Bouncin' Around', the above substitution will give you notes from the harmonic minor scale, for that authentic Gypsy flavour.

It is important to remember to play melodically and not slavishly follow the chords with one arpeggio after another. One way of making arpeggios sound more melodically interesting is the 'decorated arpeggio'. Here you play a note above or below, or both, before or after playing the chord tone, as in these examples from 'Minor Swing':





Django does not use 'box' shapes like blues scales, though he does like the sound of the flattened third as in 'Djangology', bar 16:



Finally, make a conscious effort to use the whole guitar, for example by playing 'call and response' phrases in alternately high and low registers, as in several places in 'Bouncin' Around'.

## RHYTHM GUITAR

If all this is too much for you, stick with the hard plectrum and the high action and play rhythm. At its most fundamental, Hot Club rhythm guitar is like a pile driver hitting all four beats in a bar, each slightly staccato and with a slight accent on the second and fourth beats. Make no attempt to play any eighth-notes at all. Variations on this can be heard in 'Minor Swing' and the much more expansive and 'filled in' 'Bouncin' Around'. Use the kinds of chord shape found in the following pages, avoiding the bland bar-chords that guitarists so often fall into using. With careful listening, the rhythm parts can be heard quite clearly on the CD, so just play along and imitate.

Which brings us to the most important piece of advice of all: to listen. Keep going back to the CD and listen to the tone, the phrasing, the notes, the accompaniment and anything else you can think of. Learning to listen makes us all better musicians. Play along with the solos and then try making up your own in the spaces left for the violin solos. If you like what you hear, do it some more; if you don't, experiment until you find something you do like. There are no rules, so just be guided by your own taste and experience. That, after all, is how Django learned.



## The Transcriptions

In this section of the book you will find complete song transcriptions of six important Django Reinhardt recordings. There are two medium tempo tunes, one in a major key and one minor, and two slower tunes, again one major and one minor. The fifth tune is 'Honeysuckle Rose', a fast tempo example of the Quintette's ability at interpreting the work of other composers, and the sixth is the classic 'Nuages', representing the later wartime period of recordings without Stéphane Grappelli.

### NOTATION

All of these tunes feature sections in 'swing' time, and some have sections in 'straight' time too. Both 'feels' are notated the same, but in 'swing' the quavers are played as the outer two of a triplet (below). If you find this confusing just listen to the enclosed CD and copy what you hear.



### TABLATURE

The usual 'tab' conventions are followed, rhythms being found only on the notation stave. Fingerings have not been included, as Django's own fingerings are rarely appropriate for the four-fingered guitarist. It is possible, however, to play all of Django's single-note guitar parts as found in the tab with just fingers one and two, and trying this can reveal a deeper understanding of his style. For example, using only the strongest two fingers of the fretting hand can produce a more powerful tone than that produced with fingers three and four by the normal player. Also certain arpeggio shapes become more logical when this fingering limitation is applied. Try it: you may wish to alter the tab to suit in some places. Remember that a note can be found one string lower by moving five frets higher, except between the G and B strings, where the interval is four frets.

### Slurs

Play the first note with the pick and sound the others with the left hand by pulling-off or hammering-on as appropriate.

Rising slur or hammer-on:      Falling slur or pull-off:      Combined slurs:

The musical notation is in 4/4 time. The first measure shows a rising slur (hammer-on) from G4 to A4. The second measure shows a falling slur (pull-off) from A4 to G4. The third measure shows a combined slur from G4 to A4 to B4. The guitar tablature below shows the fret numbers: 4, 5 for the rising slur; 4, 2 for the falling slur; and 4, 5, 4, 4, 2, 4 for the combined slurs.

### Slides or glissandi

These are notated using a straight line (below). Play the first note and slide along the string holding it down against the frets.

Slides or glissandi:      Single note and chord tremolando:

The musical notation is in 4/4 time. The first measure shows a slide from G4 to A4. The second measure shows a single note and chord tremolo on G4. The guitar tablature below shows the fret numbers: 4, 5 for the slide; 4, 2 for the tremolo; and 4, 5, 11, 11, 10 for the single note and chord tremolo.

### Tremolando

This is rapid alternate picking, either on single notes or on chords (above right).

Double bars mark the ends of sections. These are usually, but not always, eight bars in length. The tab for each song is followed by a chord chart showing the basic structure, with diagrams showing the chord shapes as played by the rhythm guitarists. The chord name above the staves refer to this underlying harmony, rather than to the passing harmony generated by the soloist. Where Django plays chords as part of his solo their names are shown between the guitar staves to avoid confusion. All rhythm chords are assumed to be in root position. 'Slash' chords are used where this is not the case. For example, D7/A means a D7 chord with A in the bass.

## Djangology

In this tune, fittingly named for the study of all things Django, the guitarist takes us on a romp through a selection from his endless repertoire of guitar effects and tricks. The whole piece is characterised by fast arpeggios and the free use of the entire fingerboard. We also find rapid alternate picking (bars 28/29 and 36/37), the occasional 'rake' or sweep (bars 30 and 59), 'tremolo picking' slides (bar 114) and regular slides or 'glisses' both up and down. Django also throws in some chord fills (bars 56 and 62) and a passage in octaves.

### INTRODUCTION

First, however we are treated to a virtuoso display of parallel arpeggios on guitar and violin, based only loosely on the chords of the theme. The first two bars are based on A9, followed by Cmaj13 with an F#, (suggesting the Lydian #11) provided by the violin. For jazz in 1935, this is impressively modern. Bbdim7 then leads to an F#7 chord in bar 6, which is the start of a chromatic descent passing through a held F7, to arrive on E major in bar 9. We have come a long way from the opening chord of A7 and the home key of G major is still nowhere in sight. The solo guitar then brings us first to B7, then chromatically again to Bb7 and finally back to A7, and the start of the theme, though the melody is only hinted at in the first eight bars as Django improvises freely throughout his choruses.

### STRUCTURE

There is an eight bar 'A' section, which is repeated, with a 'B' section followed by once more through the 'A'. This is a common form for jazz and popular songs of the time and is often referred to as 'AABA'. Each time through the form is called a 'chorus'. Normally the B section would be the same length as the A, but here it is only four bars, giving a length of 28 bars for the whole chorus. Django and Stéphane take two choruses each, but in the final chorus Django takes the 'B' section, leaving Steph to finish the last eight bars. The opening arpeggios then come back, modified to end on a held F#dim7 in bar 128 before the arrival back on G and the conclusion with Django's guitar harmonics. It's worth noting that the violin notes at the end can only be played on a guitar with at least 23 frets. (An early D-hole Maccaferri, with 24, would do nicely.) The best alternative is to take the last four notes down an octave.

### RHYTHM GUITAR

Django was capable of coming up with strange and quirky chord sequences; 'Rhythm Futur' or 'Black and White' spring to mind but there are many examples to choose from. There is something so right and logical about this one, however, that it is easy to ignore its originality. Note how the shapes flow from one to the next on the fingerboard; there is deep guitar logic in this unusual progression. It also reveals how Django was able to play fully fleshed out rhythm parts despite the injury to his left hand. The notes on the

sixth and fourth strings are played with fingers one or two, whilst the injured fingers three or four are wedged in to play the G string. The Ab and A major chords in the B section would be played 'thumb over', ie, with the left hand thumb holding down the low E string, a technique which Django used a great deal to compensate for the lack of flexibility in his third and fourth fingers.

## HARMONY AND ANALYSIS

In soloing on this tune Django begins with a melodic idea based on the arpeggio of the A7 chord in the accompaniment, rising to the 9th, B natural. He repeats the B over the Cm6 chord too; the strength of the melodic invention makes light of such dissonances. As usual arpeggios tend to be favoured over scales; C#dim7 is regularly used over the A7 chords (resulting in an A7b9 harmony) and Cm6 arpeggios occur in bars 11, 19, 47 but other devices include chromatic fragments (bars 15 and 22) and the use of the 'blues' minor 3rd, Bb, over the G major chord in bars 16 and 24. Django also puts in some of his trademark decorative turns, based on notes above and below a chord tone, such as those in bars 33, 41, 48, etc. Notice also how in bars 16/17, and more obviously in bars 33/35, he creates tension by repeating the same short phrase again and again over the descending chord sequence. Django imitators hoping to develop their 'two-finger' ability should look closely at bars 28-29, a classic Django lick played with rapid alternate pick strokes and just fingers one and two.

For its variety, breadth of expression and sheer effortless mastery, Djangoology is a very worthwhile subject for study.

Straight 8ths  
♩=202

Violin arranged for Guitar  
(Stephane Grappelly)

Straight 8ths  
♩=202

Guitar  
(Django Reinhardt)

3

Tablature for measures 3-6:

Measure	T	A	B
3	14	10	14
4	19 14	12 13	12
5	14	11 14	12 15
6	18 14	14	15 16 14

7 rit.

Tablature for measures 7-10:

Measure	T	A	B
7	15	10	13
8	13 15 13	11 14	13
9	12	13 16	14
10			

let ring-----

Guitar Solo:  
Swing 8ths

10  $\text{♩} = 180$   
A<sup>7</sup> Cm<sup>6</sup> G/B

13 B<sup>b</sup>o7 C<sup>6</sup> D<sup>7</sup>

16 G A<sup>7</sup>

19 Cm<sup>6</sup> G/B B<sup>b</sup>o7



22 C<sup>6</sup> D<sup>7</sup> G

T 13 9 10 11 12 11 12 12 12 10 8 8 9

25 A<sup>b</sup> E<sup>b</sup>7 A<sup>b</sup>

T 4 5 6 5 6 4 5 5 3 4 4 4 5 6

28 A E<sup>7</sup> A

T 6 7 6 7 5 6 5 6 8 5 4 5 4 5 4 5 4 5 4 5 4 5 4 5 3 4 3 4 2 3 2 3

30 A<sup>7</sup> Cm<sup>6</sup> *gliss.* G/B

T 2 4 2 0 0 6 5 3 7 7 3 4 2 3 0 2 0 3

33  $B^{\flat}7$   $C^6$

TAB: 2 3 2 0 2 3 2 3 2 0 2 3 | 2 3 2 0 2 3 2 3 2 0 2 3

35  $D^7$  G

TAB: 2 3 2 0 2 3 3 | 14 15 15 15 15 15 15 15

37 2nd chorus  $A^7$   $Cm^6$

TAB: 15 15 15 15 15 15 15 15 12 14 15 | 14 15 14 15 15 15 15 14 13 15

40  $G/B$   $B^{\flat}7$   $C^6$

TAB: 12 15 12 12 11 12 11 12 11 13 10 13 11 14 12 14 13 8 8 12 8

(Straight 8s)

43 D<sup>7</sup> G

3

T  
A  
B

46 A<sup>7</sup> Cm<sup>6</sup> G/B

3

T  
A  
B

49 B<sup>b</sup>7 C<sup>6</sup> D<sup>7</sup>

3

T  
A  
B

52 G A<sup>b</sup> E<sup>b</sup>7 A<sup>b</sup>

3

T  
A  
B



111  $A^b$   $E^b7$   $A^b$   $A$   $E^7$

114  $A$  (Tremolo picking)  $A^7$  Violin solo (A3) 7

Straight 8ths  $\text{♩} = 202$

Vln

Straight 8ths  $\text{♩} = 202$

Gtr

126

rit.

19 14 13 12 11 14 10 13 11 14 13 16 14 17 20 23

12 13 10 9 10 7 9 7 10 8 11 10 13 11 14 17

TAB

129

12th fr. Harm. 7th fr. Harm. 5th fr. Harm.

12th fr. Harm. 7th fr. Harm. 5th fr. Harm.

TAB

22 23 22

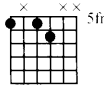
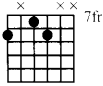
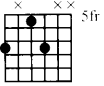
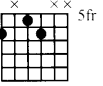
12 7 5

12 7 5

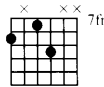
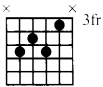
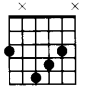
12 7 5



# DJANGOLOGY CHORDS

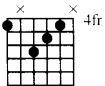
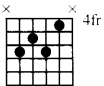
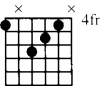
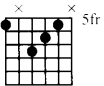
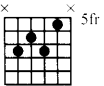
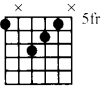
 5fr
  7fr
  5fr
  5fr

A1 | A2 | A<sup>7</sup> | Cm<sup>6</sup> | G/B | B<sup>b</sup>0<sup>7</sup> |

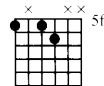
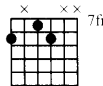
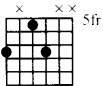
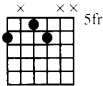
 7fr
  3fr
 

C<sup>6</sup> | D<sup>7</sup> | G | / :||

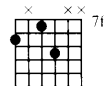
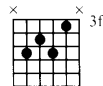
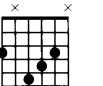
\*(A Bass)

 4fr
  4fr
  4fr
  5fr
  5fr
  5fr

B | A<sup>b</sup> E<sup>b</sup>7 | A<sup>b</sup> | A E<sup>7</sup> | A ||

 5fr
  7fr
  5fr
  5fr

A3 | A<sup>7</sup> | Cm<sup>6</sup> | G/B | B<sup>b</sup>0<sup>7</sup> |

 7fr
  3fr
 

C<sup>6</sup> | D<sup>7</sup> | G | / ||

\*(A Bass)

\*The A in the bass at this point creates a chord of Am7

## Sweet Chorus

Django plays a typically quirky solo introduction before bringing in the band for this slow tune in G major. There are fewer spectacular guitar gymnastics in this piece. And although there are some sections of fast arpeggios, Django prefers to elaborate on the bluesy chromaticism of the melody with frequent bends and intense vibrato.

### STRUCTURE

After the intro there are just two choruses of the standard 32 bar 'AABA' form. Django plays the tune in the first chorus, taking the opportunity to improvise beautiful fills and flourishes whenever possible. The violin takes over the lead for the first two 'A' sections of the second chorus, with Django providing some of his trademark tremolando chords as accompaniment in bar 49. The second 'B' section involves both Stéphane and Django, but is in other respects a repeat of the first 'B' without the guitar fills. The final eight-bar 'A' is all violin, but it does give us an opportunity to examine Django's rhythm playing, and his striking rising arpeggios at the end as the rhythm guitars and bass drop out for the last three bars.

### HARMONY

Django has once again come up with a distinctive chord structure, building tension as the minor 6th chords rise chromatically and then releasing it as the chords move to D7 and resolve to G. The 'B' section or bridge is a masterpiece of understatement, simply alternating between chords G and D7 (I and V7) before the conventional 'turnaround' of Em, A7 and D7, (or VI, II7 and V7). Notice the use of the dissonant sharpened fourth under the D7 chord here, balancing the sweetness of the melody with some more quirkiness.

The G major chords in the rhythm part are played using the left hand thumb over the neck to hold down the sixth string, leaving fingers one, two and three to fret the remaining notes; this is a common shape in hot club rhythm playing and well worth mastering as its sound is more transparent than the alternative full six-string bar chord. Django also uses this 'thumb-over' technique to hold down the sixth string for the G6/9 arpeggio at the end. He stops the fourth and fifth strings with his second finger, leaving the injured third and fourth fingers to hold down the top two strings; if you've ever wondered how he managed to play chords with only two undamaged fingers this is well worth studying.

### MELODY

Both Reinhardt and Grappelli seem to have been aware that there was a unique quality to the melody of this piece, as they both remain faithful to its spirit throughout their respective choruses. Django still manages to fit in some glorious fills, such as the mandolin-style tremolando in bars 16/17 and the spectacular arpeggio-based re-interpretation of the tune from bar 38 to bar 40. He also seems to be able to come up

with an endless variety of ways to decorate the opening 'bend' motif of the piece, adding extra notes or chromatic triplets each time it re-appears. Bars 31 to 33 are a good example of Django's use of three and four note chords to create melody; the E minor chord appears in several different inversions leading to the A9 shape, which is approached chromatically via a G#9.

## **RHYTHM**

There is a good opportunity to hear the Hot Club piledriver effect in action in this tune. The rhythm guitars simply play the downbeats (with downstrokes) for much of the time, though occasionally the upbeats after the second and fourth beats are ghosted in with upstrokes. The bass plays 'twos'; ie, mostly only the first and third beats, though it's not uncommon to add a four beat line, particularly at the ends of sections. This sort of rhythm playing is an essential part of the authentic Hot Club style and close listening is highly recommended.

'Sweet Chorus' was the last of the six tracks recorded for the Gramophone label of France on October 15th 1936. It was one of two originals recorded that day: the other was the classic 'Swing Guitars'. Session records show that there was only one take, a sign of the relaxed confidence of the band under recording conditions. This was the year in which they undertook their first international tours, to Holland and Spain, and although the personnel was consistent on recording sessions and tours, jazz was still not that popular in France and work for the Quintette was intermittent. All the more remarkable, then, that their casual approach should produce a work of such beauty and depth.

**Freely**

Guitar  
(Django Reinhardt)

(G#7)

let ring

4

(C#)

③ 7th fret

Harm.

7

7

**A tempo**

♩ = 112 Swing 8ths

10

G D7 G C9

1/2

13  $B^b m^6$   $B m^6$   $C m^6$   $D^7$

TAB

16  $G$   $D^7$   $G$   $D^7$

TAB

19  $G$   $C^9$

TAB

22  $B^b m^6$   $B m^6$   $C m^6$   $D^7$

TAB

24 G Cm<sup>6</sup> G

TAB

3 11 13 11 8 10 8 8 5 7 5 6 5

D7+

11 11  
11 11  
10 10  
10 10

26 D7 G<sup>6</sup>/<sub>9</sub>

TAB

9 11 9 7 7 8 9 8 9 10 7 8 9 8 9 10

G<sup>6</sup>/<sub>9</sub>

9 10 12  
9 10 12  
8 9 11

28 G D7

TAB

12 12 11 10 12 10 10 8 10 8 9 7 9 7 11 11 11 11 10 10 10 4 5

D7+

31 Em A<sup>7</sup> D<sup>7</sup> C<sup>#7</sup> D<sup>7</sup>

TAB

4 4 5 10 8 9 7 9 7 5 8 12 4 7 11 7 11 14 12 11 12 10 10 11 12 10 10 11 11 10 10 0

G<sup>6</sup>/<sub>9</sub> G<sup>#9</sup> A<sup>9</sup> D<sup>9</sup> D<sup>7</sup>



34 G D7 G C9

TAB

38 Bbm6 Bm6

TAB

39 Cm6 D7

TAB

40 G Cm6

TAB

[illegible]

61

D7+ Em A7

	11	11	11	0	0	2	2
T	11	11	11	0	0	0	0
A	10	10	10	0	0	0	0
B	10	10	10	2	2	2	2
	3	4 5	4 5	4	4 5	1	
	10	10	10	0	0	0	0

(Violin takes melody)

65      D<sup>7</sup>      C<sup>#</sup>7      D<sup>7</sup>                  G                  D<sup>7</sup>                  G

	65	66	67	68	69	70
TAB	3 3 5 5 4 4 5 5	2 2 4 4 3 3 4 4	3 3 5 5 4 4 5 5	3 3 5 5 4 4 5 5	3 3 5 5 4 4 5 5	3 3 5 5 4 4 5 5

68  $C^9$  rit.  $B^b m^6$   $B m^6$

T	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	6	6	6	6	7	7
A	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	6	6	6	6	7	7
B	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	5	5	5	5	6	6
B	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	6	6	6	6	7	7

71  $C m^6$   $D^7$   $G$   $C m^6$

T	8	8	10	3	5	5	5	8	10	10
A	8	8	11	5	5	4	5	7	8	10
B	7	7	10	4	5	5	5	7	8	10
B	8	8	10	5	3	5	5	8	10	10




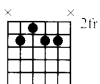

let ring ----- let ring -----






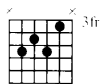
73  $G$




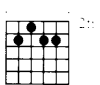

T	5	5	4	5	5
A	5	5	4	5	5
B	3	5	5	4	5




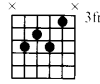

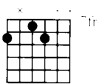

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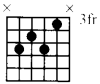



## SWEET CHORUS CHORDS

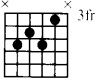


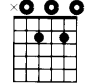
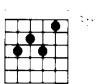
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


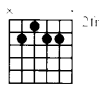

  |   |  |  ||



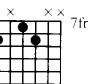
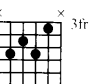

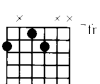


**A2**   |  |  |  |

  |   |   |  |

**B**  |  |  |  |

 |  |   |  ||

**A3**   |  |  |  |

  |   |   |   ||

## Bouncin' Around

This slow tune in G minor was written by the French trumpeter Gus Deloof and recorded in Paris on September 9th 1937 for the Swing label. It is not one of Django's most famous performances, yet it features some of his most technically brilliant and expressive playing. It also has a slimmed-down rhythm section, just one guitar and bass, which gives us the opportunity to hear the superb rhythm guitar of Louis Gasté uncluttered by other instruments.

### INTRODUCTION

Django introduces the tune with some of his typically quirky arpeggios; a rising G minor is answered by a falling diminished 7th, then back to G minor, emphasising as so often the 6th of the chord, E. The C major 6th chord sounds strange, as the normal chord IV in this minor key would be C minor. The two bar pattern is then repeated, this time ending on a chord of D+ or D augmented, the dominant chord to G minor with the 5th sharpened. The song is a standard 32-bar form, AABA, and Django takes two choruses before finally returning to the introduction with a characteristic ending, again on a G minor 6th chord.

### THE SOLO

The tune is played with typical flair and invention, using rapid decorative slurs, poignant bends and galloping arpeggios. There are also some amusing interjections, such as the open E and fretted E together in bar eight and the absurdly fast 'rakes' in bars 14 and 30. The fast chromatic run in bars 59 and 60 should be played with the first finger of the left hand, with a glissando-like action along the frets co-ordinated with extremely fast alternate picking from the right hand. This may take a great deal of practice, but it is possible! Notice also the change to a low register for the start of the second chorus, and the subsequent use of the very highest register in bar 61, a good example of Django's use of the whole guitar. Other key moments include Django's strident use of octaves in bars 43 and 44 (use only downstrokes with the pick to play these), some two-fret bends (eg, in bar 53) and the desolate sound of the tune played in parallel 4ths in the second chorus.

### Rhythm and Harmony

The rhythm parts give us a chance to examine Django's favourite and most versatile chord. The same shape is used for both Gm6 and Am6. However, when used as Gm6 it is chord I, the key-chord or 'tonic' of the piece. When used as Am6 it is effectively chord V, the dominant chord. This is because this Am6 shape consists of the notes A, C and F#, the 5th (E) being omitted. The chord could be seen as D7, which should be D, F#, A and C, but in this case the root is omitted (in fact it is supplied by the double bass). The same shape is then used for Cm6, and can easily be added to in the 'middle-eight' or 'B' section to create F9 for the key change to Bb major.

Few of Django's contemporaries had such a grasp of guitar harmony that they could

play most of a song with just one chord shape, and it maybe partly due to his injured left hand that he discovered and developed this technique. Django treats the first four bars of the solo as all Gm6, preferring to view the Am6 chord as a passing chord. For once there is a strong hint of 'blues scale' in much of the single note playing. He often uses a diminished arpeggio (F#, A, C and Eb) to suggest D7b9 over the next two bars (eg, bar 18), and this diminished flavouring peppers the whole piece.

On this session one other track was recorded, a classic rendition of 'St Louis Blues'. The two were released as A and B sides of a 78 rpm record for what was then the world's only dedicated jazz label. They would be re-issued time and again on other labels.

Swing 8ths  
♩=109

Gm<sup>6</sup> C<sup>6</sup>

Guitar  
(Django Reinhardt)

3

D<sup>+</sup> Gm<sup>6</sup> Am<sup>6</sup>

6

Gm<sup>6</sup> Gm<sup>6</sup> Am<sup>6</sup> Gm<sup>6</sup>



9 Am<sup>6</sup> Cm<sup>6</sup> Am<sup>6</sup>

TAB

11 Gm<sup>6</sup> Am<sup>6</sup> Gm<sup>6</sup> Am<sup>6</sup>

TAB

13 Gm<sup>6</sup> Am<sup>6</sup> Gm<sup>6</sup>

TAB

15 Gm<sup>6</sup> Am<sup>6</sup> Gm<sup>6</sup> Am<sup>6</sup> Cm<sup>6</sup>

TAB

Am<sup>6</sup> Gm<sup>6</sup> Am<sup>6</sup>

18

TAB

10 13 11 14 13 16 15 14 13 15 14 13 15 13 14 13 15 12 15

Gm<sup>6</sup> F<sup>9</sup>/C

20

TAB

15 15 15 15 12 12 13 12 11 15 10 13 11 15 14 13 12

F<sup>9</sup>/C B<sup>b</sup>6 B<sup>b</sup>6

22

TAB

11 10 13 10 13 10 12 11 10 13 9 11 10 11 10 10 10 8 8 10 8 7

Am<sup>6</sup> Am<sup>6</sup>

25

TAB

8 10 8 4 7 5 8 7 4 7 5 8 7 10 8 11 10 11 10 5 8

27

Gm<sup>6</sup> E<sup>b</sup>7/B<sup>b</sup> D<sup>7</sup>/A

T  
A  
B

29

Gm<sup>6</sup> Am<sup>6</sup> Gm<sup>6</sup>

T  
A  
B

31

Gm<sup>6</sup> Am<sup>6</sup> Gm<sup>6</sup>

T  
A  
B

33

Am<sup>6</sup> Cm<sup>6</sup> Am<sup>6</sup>

T  
A  
B

35  $Gm^6$   $Am^6$   $Gm^6$   $Am^6$  2nd Chorus  $Gm^6$   $Am^6$

T  
A  
B

38  $Gm^6$   $Gm^6$   $Am^6$   $Gm^6$

T  
A  
B

41  $Am^6$   $Cm^6$   $Am^6$

T  
A  
B

43  $Gm^6$   $Am^6$   $Gm^6$   $Am^6$   $Gm^6$   $Am^6$

T  
A  
B

straight 8ths

straight 8ths

46  $Gm^6$   $Gm^6$   $Am^6$   $Gm^6$

TAB

49  $Am^6$   $Cm^6$   $Am^6$

TAB

51  $Gm^6$   $Am^6$   $Gm^6$

TAB

53  $F^9/C$   $F^9/C$   $B^b6$

TAB

56  $B^b6$   $A_m6$

T 5 8 7 6 10 12 13 10 10 11 11 11 11 11 11 10 13 11 10 12 11

A

B

58  $A_m6$

T 10 8 10 8 11 10 13 11 10 11 10 10 13

A

B

59  $G_m6$   $E^b7/B^b$

T 11 12 12 8 3 0 1 2 3 0 1 2 3 4 0 1 2 3 4

A

B

60  $D^7/A$

T 0 1 2 3 4 5 0 1 2 3 4 5 6 7 8 9 10 7

A

B

61

Gm<sup>6</sup> Am<sup>6</sup> Gm<sup>6</sup>

TAB

63

Gm<sup>6</sup> Am<sup>6</sup> Gm<sup>6</sup> Am<sup>6</sup> Cm<sup>6</sup>

TAB

66

Am<sup>6</sup> Gm<sup>6</sup> Am<sup>6</sup> Gm<sup>6</sup> Am<sup>6</sup>

TAB







69

Gm<sup>6</sup> C<sup>6</sup> Gm<sup>6</sup> rit.








TAB

# BOUNCIN' AROUND CHORDS

**A1**  
**A2**

Gm<sup>6</sup> Am<sup>6</sup> | Gm<sup>6</sup> | Gm<sup>6</sup> Am<sup>6</sup> | Gm<sup>6</sup> |  
(D Bass) (D Bass)

Am<sup>6</sup> Cm<sup>6</sup> | Am<sup>6</sup> | Gm<sup>6</sup> Am<sup>6</sup> | Gm<sup>6</sup> Am<sup>6</sup> :||  
(D Bass) (D Bass) (D Bass) (D Bass)






1.  
2.

Gm<sup>6</sup> |

**B**










F<sup>9</sup>/C | / | B<sup>b</sup><sub>6</sub> | / |














Am<sup>6</sup> | / | Gm<sup>6</sup> E<sup>b</sup>/B<sup>b</sup> | E<sup>b</sup><sub>7</sub>/B<sup>b</sup> D<sup>7</sup>/A ||  
(D Bass)

**A3**

Gm<sup>6</sup> Am<sup>6</sup> | Gm<sup>6</sup> | Gm<sup>6</sup> Am<sup>6</sup> | Gm<sup>6</sup> |  
(D Bass) (D Bass)

Am<sup>6</sup> Cm<sup>6</sup> | Am<sup>6</sup> | Gm<sup>6</sup> Am<sup>6</sup> | Gm<sup>6</sup> Am<sup>6</sup> ||  
(D Bass) (D Bass) (D Bass) (D Bass)



## Minor Swing

Truly a Hot Club classic, this is arguably the most famous Reinhardt/Grappelli composition of them all. At first sight it appears to be a tune of remarkable simplicity. There is a chord sequence involving chords I, IV and V7 in A minor, (that's Am, Dm and E7) and a melody based on a rising arpeggio of each chord.

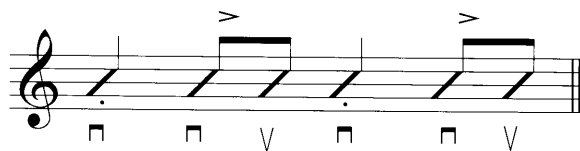
Look a little deeper and the form is not so straightforward: the theme is just eight bars long and played twice. Unusually, it is not re-stated at the end, there being a new 'riff' based eight-bar 'outro' with violin and guitar in unison, rather than in harmony as at the beginning. Neither of these two chord sequences is used for the solos, as guitar and violin take repeated choruses (four each) of a different sequence, 16 bars long this time. Nevertheless, the structural integrity of the whole piece is so strong that many musicians have played it without even realising they are using three different chord sequences!

### INTRODUCTION

Django characteristically puts the minor 6th, B natural, in his D minor arpeggio that underpins Grappelli's. Other jazz musicians of the time would have favoured C, the 7th, but Django's Gypsy heritage seems to come through in the use of this 'darker' interval. Note also Django's typical use of a one-fret bend on the D minor chord, and that for once the bass player gets a moment to shine with two simple but classic fills.

### RHYTHM GUITAR

The strumming pattern during the solos is slightly unusual here, the regulation Hot Club piledriver effect being abandoned for a more complex mix of a short downstroke on the first and third beats, with an accented downstroke on beats two and four, and a lighter upstroke on the following quavers. The resulting 'chack changa-chack' may need careful practice from even the most seasoned Hot Club aficionados.



### THE SOLO

Django's dramatic chordal entry involves the use of his third and fourth fingers; obviously not a problem when playing chords. The first note of the following pull-off is also likely to be played with finger four; it seems Django could use his injured fingers for single notes if he wished, though mainly on the E and B strings. Harmonically speaking, many trademarks can be found. The guitarist avoids the more common 'jazzy' Dorian mode and instead goes for the dramatic-sounding harmonic minor scale. He also uses the diminished 7th chord built on G# to play over the E7 chord, creating a harmony consisting of E, G#, B, D and F, which make an E7b9 chord. Typically, we find the 6th, B, used on the D minor chord and its counterpart F# used on the A minor chord.

## A harmonic minor



## A Dorian mode



There are a few things in this solo that will cause even the most technically competent guitarist to break into a sweat. The 'swept' arpeggio in bar 36, the frequent bends and glisses, and the rapid arpeggios are standard stuff for Django, as is the chromatic scale, probably played with one left hand finger, in bars 44 to 46. The tremolando chord slide from the 10th fret to the 15th and back down to the 3rd may cause problems, however: try getting the right hand up to speed on its own, first. And the following fast chromatic scale in triplets, with an even faster arpeggio at the end, may induce frustration and resignation in equal measure.

The band recorded four tracks during the November 25th 1937 session that included 'Minor Swing', three of which were Reinhardt/Grappelli compositions. Before the end of the year they had recorded seven more original compositions in various line-ups, ranging from 13-piece band to the usual quintet. This was one of the most fruitful periods for Django, and clearly composition had become a significant part of his creative life.

Swing 8ths  
♩ = 200

Am                      Dm

Violin arranged for Guitar  
(Stephane Grappelli)

Guitar  
(Django Reinhardt)

(Chords implied by harmony)

3 Am Dm Am Dm

T  
A  
B

7 Bass fill (E<sup>7</sup>) 2 Am Dm Am

T  
A  
B

12 Dm Am Dm Bass fill (E<sup>7</sup>)

16

Guitar Solo: 1st chorus

Am

E<sup>7</sup>#5b9 E<sup>7</sup>b9 Am<sup>6</sup>

19 Dm E7

TAB

22 Am *gliss.*

TAB

25 Dm Am

TAB

28 E7

TAB

31 Am E<sup>7</sup> 2nd chorus Am

TAB: 10 9 10 7, 12 12, 12 12 13 12 10 13, 12 10 13 12 12

35 Dm E<sup>7</sup>

TAB: 13 9 12 10 10 10 12, 10 10 12 10 8 7 10 9 7 10

38 Am

TAB: 7 9 8 7 6 9 7 10, 9 10 7 10 7 10 9 10 8 12 15 13

41 Dm Am

TAB: 12 13 17 13 15 14 15 12, 14 15 14 12, 12 12 11 11 10

45 E7 Am

TAB

10 9 9 8 8 7 7 5 | 5 4 4 6 6 5 4 5 | 2

48 E7 Am 3rd chorus

TAB

9 8 9 12 12 10 | 8 9 7 10 9 | 5 4 5 6 5

51 Dm E7

TAB

7 7 6 | 4 7 7 6 9 7 7 | 6 9 7 10 9 12 10 13

55 Am Dm

TAB

14 7 10 8 | 10 8 10 9 10 8 | 10 7 7 8 5 7

58

Am E7

TAB

4 7 5 6 7 5 4 5 5 2 2 2 2 2 2

62

Am E7

TAB

1 2 3 2 1 2 2 2 2 3 0 0 3 2 2 8 8 8 8 8 8 7 7 7

4th chorus

Am Dm (Tremolo picking)

65

TAB

7 6 5 8 5 5 7 8 9 10 10 10 15 10 10 15 10 10 15 9 9 14

68

E7

TAB

3 3 2 1 0 4 3 2 1 0 3 2 1 0 4 3 2 1 0



70 Am

T 1 0 3 1 4 7 7 5 5 8 7 10 9 7 10 10  
 A 4 0 1 2 1 5 5 7  
 B

73 Dm Am

T 7 6 6 5 4 7 5 4 6 5 7 8 8 9 9 10  
 A 9 6 5 4 6 7 5 4 6 7 7 6 6 7 7 8  
 B

77 E<sup>7</sup> Am E<sup>7</sup>

T 10 9 9 12 12 13 13 10 10 11 12 9 10 10  
 A 10 9 9 9 9 10 10 7 7 8 9 9 10 10  
 B 8 7 7 9 9 10 10 6 7 7

81 Violin solo (Guitar and Violin in unison) Am Dm

T 64 7 5 5 5 7 5 5 5 7 6 5  
 A 64 7 5 5 5 7 5 5 5 7 6 5  
 B

148

E<sup>7</sup> Am (Bass fill)

TAB 7 6 5 5 9 9 7 9 9 7 8 5

152

Am Dm

TAB 7 5 5 7 5 5 5 7 6 5

156

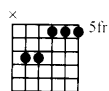
E<sup>7</sup>

TAB 7 6 5 5 9 9 7 9 9 7 7

159 Am

TAB 5 4 5 6 7 3 4 5 5 5 7

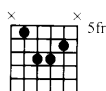
# MINOR SWING CHORDS



Am

|

∕

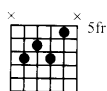


Dm

|

∕

|



E<sup>7</sup>

|

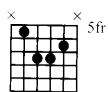
∕

Am

|

∕

|



Dm

|

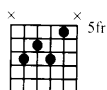
∕

Am

|

∕

|



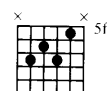
E<sup>7</sup>

|

∕

Am

|



E<sup>7</sup>

:||

# Honeysuckle Rose

This recording was made at Decca recording studios in London, at the start of one of the Quintette's most successful tours of England, where the band so often received a rapturous welcome. The melody of 'Honeysuckle Rose' would have been well known to audiences in the 1930s so the Quintette du Hot Club de France approach the song with characteristic freedom, and Django prefers to quote only the opening bars of the vocal refrain before launching into his solo. First, however, we are treated to a riff-based introduction with a blues-tinged flavour played in harmony by Django and Stéphane Grappelli.

## STRUCTURE

The song follows the standard jazz-tune 'AABA' format of four eight-bar sections, making 32 bars altogether, preceded by an eight-bar introduction in which the violin and guitar play in harmony. Django takes the first two choruses and there is then one chorus of Stéphane Grappelli's violin. In the fourth and final chorus, violin and guitar play a riff similar to the intro over the A sections, and, urged on by Django, Stéphane solos on the last B section. The intro is then used as the outro, bringing the arrangement to a satisfying symmetrical conclusion.

## THE SOLO

The first two bars of Django's solo quote the melody of the song, but from there on he improvises freely, and occasionally playfully, over the harmonically straightforward changes. He plays a cute chromatic line in bars 19-21, and avoids being bogged-down in the otherwise simple harmony by using devices like a Gdim7 arpeggio in bar 23, even though the underlying chord is F major. This chord is one of Django's favourite tricks. Gdim7 consists of G, Bb, Db and E (or to be precise, Fb), which can be reorganised into a chord of C7b9 with the root omitted: C, E, G, Bb and Db. He is therefore playing over the F major chord with a C7b9 arpeggio. A similar diminished arpeggio can be found over C7 in bar 45, (starting on C# this time) and over F7 in bar 59.

In bar 43 there is a different use of a diminished arpeggio as Cdim is played over a C7 chord. This arpeggio gives the root (C), the #9th (Eb or D#), the #11th (F#) and the 13th (A) and thus contains most of the dissonant, more interesting notes of an extended dominant chord. Notice how Django also delays the resolution of this C7 line to F major, as in bar 46 he continues with C7 harmony even though the chords have moved on to F. All in all he is able to mix up chromatic lines, arpeggios, and octave passages into a seamless whole as though every note was in place before he even began to play.

## RHYTHM

The rhythm guitars play Hot Club at its simplest; downstrokes on the downbeats, slightly staccato and with beats two and four slightly accented. This is the most common approach to Hot Club rhythm and grew out of the swing feel found in the rhythm

sections of bands of the 1920s, such as Duke Ellington or Louis Armstrong.

Django is such a great player that it is easy to lose sight of the importance of the ensemble playing in these tracks. We take it for granted that the band is 'tight', but we should notice the lively bounce of the rhythm section and the originality of the arrangement in the intro and outro (often copied note for note by Hot Club-inspired bands the world over). Add the subtle blues-inflected swing of Stéphane Grappelli and Django's relaxed and inventive solo and once again we have a classic. This was the first of eight tracks recorded on January 31st 1938. The others include exemplary renditions of the standards 'Sweet Georgia Brown' and 'Night and Day', and no fewer than five Reinhardt/Grappelli originals. A good day's work.

Swing 8ths  
♩=197 (No Chords)

Violin arranged for Guitar  
(Stephane Grappelly)

Guitar  
(Django)

4

Measures 4-6 of the piece. The first staff shows a melodic line in G major with a C7 chord at measure 5. The second staff shows the corresponding fretboard positions for the guitar, with fingerings indicated by numbers 1-5 and 8-15. The third staff shows the bass line.

TAB

7

Measures 7-9 of the piece. The first staff shows a melodic line in F major with a C7 chord at measure 8. The second staff shows the corresponding fretboard positions for the guitar, with fingerings indicated by numbers 6-8 and 1/2. The third staff shows the bass line.

TAB

Guitar solo  
C<sup>7</sup>

10

TAB

F

13

TAB

C<sup>7</sup>

17

TAB

F

20

TAB

23

TAB

26  $F^9/C$   $B^b6$

TAB

29  $G^7$

TAB

32  $C^7$   $C^7$

TAB



35

T  
A  
B

3 2 1 2 3      2      1 3 2 0 3 0 2 0      3 2 1 2 3

38 F

T  
A  
B

3 3 3      1 3 1 0 3 3 3 1      1      1      1 0 3 1

42 2nd chorus C7

T  
A  
B

4 0 3 0      2 5 3 6 4 7      5 3 5 3 0

45 F

T  
A  
B

4 7 5 8 6      9 8 11 10 11 10 10      7 9 7 10 7 8 7 10

48

3

TAB

51

3

3

3

TAB

54

F

3

3

TAB

58

F<sup>9</sup>/C

B<sup>b</sup>6

3

TAB

61 G<sup>7</sup>

TAB

64 C<sup>7</sup>

TAB

67

TAB

70 F

TAB

Violin solo

32

8<sup>va</sup>

C<sup>7</sup>

Vln.

32

17 18 19 20 18 20 18 20 18

19

19

Gtr.

32

13 10 11 12 10 12 10 12 10 12 10

12

12

F

109 (8)

3

3

12 12 12

20 18 20 18 20 18 15 15 15 15 13 15

19

19

3

3

12 10 12 10 12 10 10 10 10 10 8 10

12

12

112 (8)

TAB

TAB

115 (8)

TAB

TAB

118(8) F

3

20 18 20 18 15 15 15 13 13 15 13 15 15

19

3

12 10 12 10 10 10 10 10 8 10 8 10 8 10 10

12

121(8) Violin solo

7

15 15 13 15 13 17 18 19

7

7

10 10 8 10 8 10 8 13 10 11

7

**C**

131 (8)

TAB

20 18 20 18 19

20 18 20 18 19

20 18 20 18 19

**F**

134 (8)

TAB

20 18 20 18 15 15 15 15 13 15 13 15 13 15 15

19

12 10 12 10 10 10 10 10 8 10 8 10 8 10 10

12

137 (8)

TAB

140 F C7 F

TAB



# HONEYSUCKLE ROSE CHORDS



A1 C<sup>7</sup>

| / | / | / |



F

| / | / | / ||



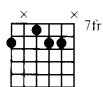
A2 C<sup>7</sup>

| / | / | / |



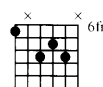
F

| / | / | / ||



B F<sup>9</sup>/C

| /



B<sup>b</sup>6

| / |



G<sup>7</sup>

| /



C<sup>7</sup>

| / ||



A3 C<sup>7</sup>

| / | / | / |



F

| / | / | / ||

## Nuages

With the outbreak of war, in 1939, Stéphane Grappelli stayed in England, where the Quintette du Hot Club de France had been on tour, whilst Django hurried back across the Channel to Paris. Gradually over the next few months he formed a new Quintette, with a sound more clearly influenced by the American jazz of Benny Goodman. Gone were the second rhythm guitarist and the violin, and in their place came the drums of Pierre Fouad and the clarinet of Hubert Rostaing.

With the fall of Paris and the German occupation came a thirst, in France, for the freedom associated with all things American. Django could hardly have been better placed, and was in great demand as a performer and recording artist.

'Nuages' was first recorded with the band's regular instrumentation on October 1st 1940, but the record, though only slightly different in form from the version heard here, was never issued. On December 13th 1940, Django and his new group tried again, this time with the addition of a second clarinet, played by Alix Combelle. The record was an instant success, has become an icon of French jazz, and is Django's most famous composition.

### INTRODUCTION

The track begins with a scurrying, edgy introduction, first centred on B9, then sliding chromatically up a step to C9, with the first clarinet providing the tension through a riff using the flattened 5th of these chords. The solo clarinet then brings in the melody over an implied Db7, the contrast with the intro made more dramatic by the rest of the band joining in a bar later as the harmony moves through Gdim, C7 and finally to the home chord of F major.

Progressions using variations of II, V, I are common in jazz, but here the II chord is substituted by a dominant built on the bVI, allowing Django to create an unusually chromatic melody. The fact that Django does not himself play the melody is no disadvantage to us, as we have a chance to hear his delightful fills and tremolandos behind Rostaing's expressive playing; both are transcribed, so you have the full picture.

Interestingly, this version of 'Nuages' is slower than the earlier one, adding to the ominous portent of the introduction, and the extra clarinet allows for a thicker texture both here and on the later big-band inspired riff section.

### STRUCTURE

Though the melody of 'Nuages' is 32 bars in length, the commonplace AABA form is not used here, as each eight-bar section is different from the others, giving us a form best represented as ABCD. The only repeated material is found in the A section, which is made up of two identical four-bar phrases. This same four-bar phrase also makes up the second half of the D section, though altered to bring the melody to a close. The structure of the whole track is even more complex, as we shall see.

**SOLO**

Django's solo begins with artificial harmonics; the left hand frets the note as usual, but the right hand thumb plucks the string whilst the index finger touches it 12 frets above the fretted note. Some players sound the harmonic with the pick by holding it between thumb and middle finger and again using the index finger on the octave; there may be other ways: experiment and see which works best for you. The resultant sound is one octave higher than written, with a charming, bell-like quality. There is also a natural, 12th fret harmonic to be found in bar 55, as Django punctuates a long, fluid phrase with a brief moment of added sparkle.

**RIFFS**

The solo is followed by a great piece of arranging. Instead of re-stating the tune, as so often happens after the solos in a jazz record, the two clarinets and Django's guitar join in three-part harmony to play a riff based on the chords of the opening four bars. Essentially Django has shared out the three-note chords that he might have played on the guitar between the three musicians to excellent effect. These chords, and Django's thinking, can be seen below:

	E	F		D <sup>b9</sup>		D <sup>b</sup>	Gm		C	F
T	12	13	17	13		13		12		
A	12	13	18	13	13	14	11	13	10	
B	13	14	17	14	14	13	12	12	10	
				15	13		12		12	

For the next section the form is now shortened slightly, the B section and first four bars of C being omitted, as the clarinets play in thirds on the second half of C and Django plays rhythm. For the first half of D the roles are reversed as the clarinets play a sustained supporting figure and the guitar plays a variation of the melody, before the solo clarinet returns to finish the tune accompanied by Django's arpeggios and final chordal comments.

With 'Nuages', Django came up with a beautiful and classic melody, a startling and original introduction and a solo of typical inventiveness. He also managed to include an interesting piece of harmony writing for guitar and two clarinets and to maintain interest by tinkering with the form. At this point in his career Django's mastery of composition and arranging as well as of the guitar could hardly be more clearly demonstrated.

Straight 8ths ♩=130

1

Clarinet 1  
(Hubert Rostaing)

Clarinet 2  
(Alix Combelle)

Guitar  
Django Reinhardt

TAB

B<sup>9</sup>(b5) (implied)

3

TAB

5

8 10 6 7 5 7 7 5

9 5 7 9 5 7

$\text{C}^9(\text{b}5)$  (implied)

7

8 10 6 7 5 7 7 5

9 5 7 9 5 7

$\text{C}^9(\text{b}5)$  (implied)

9  $\text{♩} = 118$   
Swing 8ths

Cl 1

$D^{\flat 9}$   $G^{\circ 7}$   $C^7$   $F$

TAB

5 5 8 7 6 4 4 3 2 1 1

Gtr

TAB

8 8 9

13

$D^{\flat 9}$   $G^{\circ 7}$   $C^7$   $F$

TAB

5 5 7 8 7 6 4 4 3 2 2 1 1

TAB

7

17

A<sup>7</sup> Dm

TAB 1 2 5 3 6 5 3 1 2 5 3 6 5 6

A<sup>7</sup>(#5) Dm<sup>9</sup>

TAB 6 6 6 6 6 6 6 6 5 5 5 4 6 6 5 5 2 2 2 2 3 3 3 3

21

G<sup>7</sup> G<sup>b7</sup> G<sup>7</sup> C<sup>7</sup>

TAB 5 6 5 6 3 4 3 4 3 5 6 3 5 8

Dm<sup>7</sup> G<sup>13</sup> G<sup>7b13</sup> G<sup>7</sup>

TAB 3 3 3 3 5 5 4 4 3

25

$D^{\flat 9}$   $G^{\circ 7}$   $C^7$   $F$

TAB

TAB

29

$G^{\flat 7}$   $F^7$

TAB

TAB

$D^{\flat m6}$   $Cm^6$

let ring



32  $B^b$   $B^bm^6$

TAB 10 10 13 11 9 11 13 11 11 9 12 10

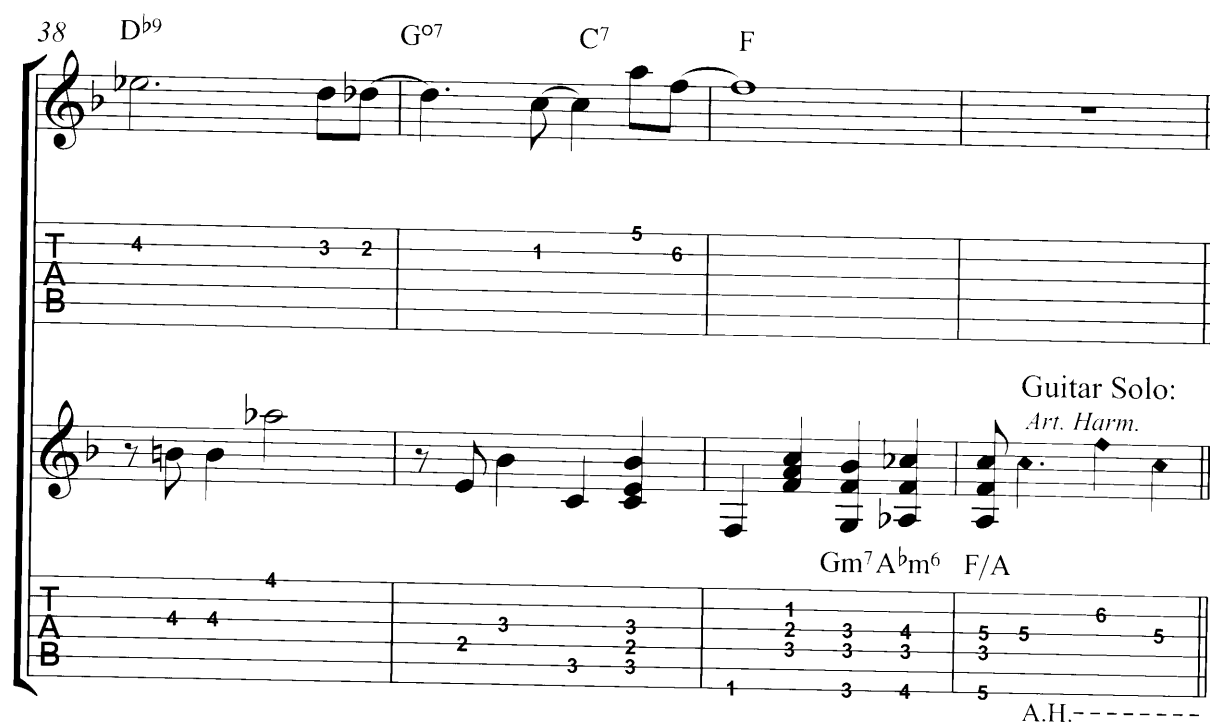
TAB 3 3 3 3 3 3 3 3 3 3 8 8 8 8 8 8 8 8

35 F  $F^6$

TAB 8 10 5 6 6 8 10 10 10 10 10 10 10 5 5 8 7 6 4 8 8 8 7 8 8 8 8 8 8 8 8 8 8 8 8

TAB 8 8 8 7 8

38  $D^{b9}$   $G^{o7}$   $C^7$   $F$

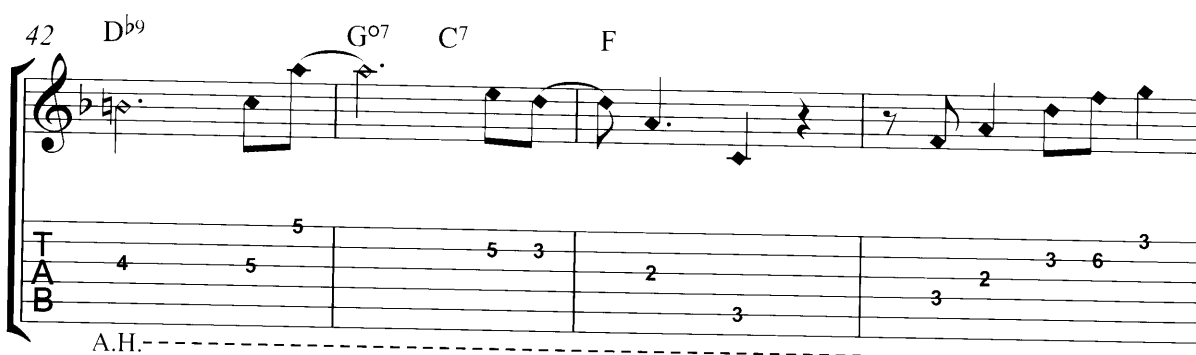


Guitar Solo:  
*Art. Harm.*

$Gm^7 A^b m^6$   $F/A$

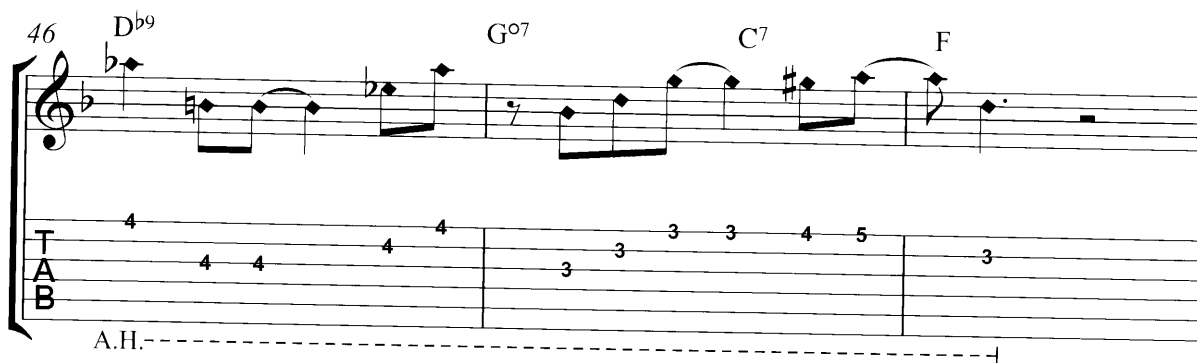
A.H.-----

42  $D^{b9}$   $G^{o7}$   $C^7$   $F$



A.H.-----

46  $D^{b9}$   $G^{o7}$   $C^7$   $F$



A.H.-----

49 A<sup>7</sup>

TAB

51 Dm

TAB

54 G<sup>7</sup> G<sup>b7</sup> G<sup>7</sup>

TAB

56 C<sup>7</sup>

TAB

58  $D^{\flat 9}$   $G^{\flat 7}$   $C^7$

TAB

60  $F$   $G^{\flat 7}$

TAB

63  $F^7$   $B^{\flat}$

TAB

65  $B^{\flat}m^6$

TAB

67

F

TAB

70

D<sup>b</sup>9 G<sup>o</sup>7 C<sup>7</sup> F Gm<sup>7</sup> A<sup>b</sup>m<sup>6</sup>

TAB

73

F/A D<sup>b</sup>9 G<sup>o</sup>7 C<sup>7</sup> F

Clt 1

TAB

Clt 2

TAB

Gtr

TAB

77

$D^{b9}$   $G^{o7}$   $C^7$   $F$

TAB

12 13 17 13 13 12 13 11 12 10

12 13 13 13 10 9 9 8 8 6

9 10 8 10 10 8 9 7 8 7

81

$G^{b7}$   $F^7$

TAB

10 13 11 15 13 11 10 9 8 8 9 10

10 10 13 11 13 10 10 9 10 8 8

TAB

2 2 2 2 1 1 1 1  
3 3 3 3 2 2 2 2  
2 2 2 2 1 1 1 1  
4 4 4 4 3 3 3 3

84

B $\flat$

B $\flat$ m6

T  
A  
B

7

5

3

6

9

6

88 F D<sup>b9</sup>

3

5 5 5 8 7 6 4 4 3 1 4 4 3

7

3 5 8 5 8 6 7 6 8 5 8 10 8 3 4 4 4

91

G<sup>7</sup> C<sup>7</sup> F rit. B<sup>b</sup>m<sup>6</sup>

Clt 1

3

2 5 6 10 8 13 11 9 8 11 8 10 6

Gtr

F<sup>6</sup>

3 2 3 1 3 6 3 2 3 5 6 1

93 F

F









F<sup>6</sup> F<sup>6</sup>

5 7 7 5

1 3 3 13 13 13 2 2 2 12 12 12 3 3 3 12 12 12



NUAGES CHORDS

 <b>A</b> D <sup>b</sup> 9	    G <sup>o</sup> 7 C <sup>7</sup>	 F	/:
 D <sup>b</sup> 9	    G <sup>o</sup> 7 C <sup>7</sup>	 F	/:
 <b>B</b> A <sup>7</sup>	/:	 Dm	/:
  G <sup>7</sup> G <sup>b</sup> 7	   G <sup>7</sup>	 C <sup>7</sup>	/:
 <b>C</b> D <sup>b</sup> 9	    G <sup>o</sup> 7 C <sup>7</sup>	 F	/:
 G <sup>b</sup> 7	   F <sup>7</sup>	 B <sup>b</sup>	/:
 <b>D</b> B <sup>b</sup> m <sup>6</sup>	/:	 F	/:
 D <sup>b</sup> 9	    G <sup>o</sup> 7 C <sup>7</sup>	 F	/:

## On the CD

The CD contains recordings of the six Django Reinhardt transcriptions in this book, including lead guitar, two rhythm guitars and bass. They are modelled on available Django recordings you can track down using the session dates and catalogue numbers.

The CD was recorded using a technique known as 'middle and side', in which a pair of 'figure of eight' microphones are fixed at right-angles. A Coles 4040 ribbon mic facing into the room captured the 'middle' image, while a Coles 4038 provided the 'side' or left and right images, allowing control over stereo width.

Rod Fogg played all the parts, beginning with rhythm guitar one, to the right of the mics. He then moved to the left side to play rhythm guitar two, then added bass, in the centre and back from the mics. Finally the lead (Django) parts were played in mono immediately in front of the Coles 4040. The recordings capture the acoustic effect of musicians grouped together around a microphone in a live room, as in the original Hot Club recordings, but allow the prominence of the lead guitar and the degree of stereo spread to be determined at mixdown. This method was devised by Huw Price, who recorded, mixed and co-produced the CD with Rod Fogg.

### **TRACK 1: TUNING TONES**

#### **TRACK 2: 'DJANGOLOGY' (Reinhardt, Grappelli)**

Based on P77540, recorded September 1935 by Django Reinhardt, guitar; Stéphane Grappelli, violin; Joseph Reinhardt and Pierre Ferret, rhythm guitars; Louis Vola, bass.

#### **TRACK 3: 'SWEET CHORUS' (Reinhardt, Grappelli)**

Based on OLA 1295-1, recorded October 15th 1936 with the same line-up.

#### **TRACK 4: 'BOUNCIN' AROUND' (Gus Deloof)**

Based on OLA 1953-1, recorded September 9th 1937 by Django Reinhardt, guitar; Louis Gasté, rhythm guitar; Eugène d'Hellemmes, bass.

#### **TRACK 5: 'MINOR SWING' (Reinhardt, Grappelli)**

Based on OLA 1990-1, recorded November 25th 1937 by Django Reinhardt, guitar; Stéphane Grappelli, violin; Joseph Reinhardt and Pierre Ferret, rhythm guitars; Louis Vola, bass.

#### **TRACK 6: 'HONEYSUCKLE ROSE' (Waller/Razaf)**

Based on DTB3523-1, recorded January 31st 1938 by Django Reinhardt, guitar; Stéphane Grappelli, violin; Roger Chaput and Eugene Véès, rhythm guitars; Louis Vola, bass.

#### **TRACK 7: 'NUAGES' (Reinhardt)**

Based on OSW146-1, recorded December 13th 1940 by Django Reinhardt, guitar; Joseph Reinhardt, rhythm guitar; Hubert Rostaing, clarinet; Alix Combelle, clarinet; Tony Rovira, bass; Pierre Fouad, drums.

## Bibliography

Many books and articles on the subject of Django, the Hot Club Quintette and Gipsy jazz in general have been published over the years in several languages. The following are particularly interesting.

***Django Reinhardt*** by Charles Delaunay (Ashley Mark, 1981)

English translation of a memoir by the French critic and co-founder of the Hot Club de France, who knew Django throughout his career. Too anecdotal to be a true biography, but full of interest.

***Django's Gypsies*** by Ian Cruickshank (Ashley Mark, 1994)

Subtitled 'The mystique of Django Reinhardt and his People', this collection of memorabilia,

quotations, press cuttings and photographs presents a vivid picture of Django's world, then and now.

***Stéphane Grappelli*** by Geoffrey Smith (Pavilion / Michael Joseph 1987)

Exemplary biography of Django's long-time partner, with a great deal about Django himself.

***La Tristesse de Saint Louis*** by Michael Zwerin (Quartet, 1985)

The subtitle, 'Swing Under the Nazis', describes the contents perfectly.

***Jazz Away From Home*** by Chris Goddard (Paddington Press, 1979)

The early impact of jazz on Europe, particularly France.

### NOTE

The term Gipsy (or Gypsy) is frowned upon in some quarters nowadays, and the word Roma is coming more into favour. I have stuck to Gipsy, not out of disrespect but because Roma has not yet attained universal currency and may not be understood by some readers.

To learn more about today's flourishing Gipsy-jazz scene, try [www.jazzpartout.com](http://www.jazzpartout.com) or, if you have plenty of time, just type "Django Reinhardt" or "Hot Club" into your search engine. The amount of material, in English, French, German, Dutch, etc. is quite astonishing.

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## Suggested recordings

Django's recordings are constantly being compiled, released, deleted and repackaged by record labels around the world. Because of this, it is impossible to draw up a permanent, definitive list of the best available selection. The material listed below was all current in June 2004, and advertised on at least one of the big mail-order websites.

### Single CD compilations

***Quintessential: Le Quintette du Hot Club de France 25 Classics 1934-40***

ASV Living Era 5267

(A well-chosen selection from the classic period.)

***Djangology (1934-35)***

Naxos 8120515

(The first 18 released tracks by the Quintette. The following two Naxos CDs cover the rest of the original Quintette's life.)

***Swing Guitars (1936-37)***

Naxos 8120686

***HCQ Strut (1938-39)***

Naxos 8128707

***All-Star Sessions***

Blue Note 31577

(Includes music from Rex Stewart and Coleman Hawkins sessions.)

**Double-CD packs**

***Pêche à la Mouche***

Verve 835 418-2

(Post-war recordings, including the complete March 1953 Blue Star album.)

***Gipsy Jazz School: Django's Legacy***

Iris Music 3001 845

(Fascinating collection containing a few Django tracks alongside a wonderful parade of material by other Gipsy jazz guitarists – Ferret, Vées, Rosenberg, Joseph and Babik

Reinhardt – and even a short 1952 radio interview with Django himself.)

**Four-CD boxes**

***Django 50th Anniversary Memorial***

EPM 160292

(French anthology featuring two CDs by the original Quintette and one each from the wartime and post-war periods.)

***Django & his American Friends 1934-45***

Definitive 11167

(Sessions featuring Coleman Hawkins, Dicky Wells, Rex Stewart, Larry Adler, Glenn Miller sidemen – 101 tracks in all.)

***Swing de Paris***

Proper PROPERBX 53

(No fewer than 103 tracks, from the rejected (“too modern”) Odeon session of 1934 to the Club St Germain quintet of 1952. A good selection representing every phase.)

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## Acknowledgements

Many kind and generous offers of help were received during the making of this book; please accept my thanks and apologies if I have missed you from this list.

For the loan of guitars, and valuable background information on Selmers: Nils Solberg and Rebecca Brown; Roger Pearce; Wunjo Guitars, London ([www.wunjoguitars.com](http://www.wunjoguitars.com)); Bill Puplett.

For recording the CD: Huw Price.

For his essential book, *The Story of Selmer-Maccaferri Guitars*: François Charle ([www.lutherie.net](http://www.lutherie.net)).

Dave Alexander ([www.hotclub.co.uk](http://www.hotclub.co.uk)).

Strings by Newton Strings ([www.newtonstrings.com](http://www.newtonstrings.com)). Guitars by John Le Voi ([www.levoi.freereserve.co.uk](http://www.levoi.freereserve.co.uk)).

Visit [www.rodfoogg.com](http://www.rodfoogg.com) for more on playing Django Reinhardt.